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ABSTRACT

These instructional materials on Filipino Americans for elementary students were developed through the K.E.Y.S. project (knowledge of English Yields Success). The contents include statistics on the Filipino American population, background information about the Philippines becoming a U.S. territory, early immigration and more recent immigration to the United States, American-born Filipino Americans, Filipino American culture, and general information about the Republic of the Philippines. Filipino American culture includes pre-Hispanic influences, Hispanic influences, American influences, and the Philippine Republic. Resource guides describe the purpose of the unit, how to use the guide and instructional materials, questions to determine cultural comprehension, and suggested activities. Resource guides include: "Harvest Festival, Teacher's Resource Guide for Poster"; "The Monkey and the Turtle, Teacher's Resource Guide for Filmstrip"; and "Rice Harvest, Teacher's Resource Guide for Booklet." Activity units list concepts and/or skills involved, materials, procedure, suggested activities, and additional information. Activity units are on: Bibingka (Rice Cake), Jingle Bells (Pilipino), Letse Plan (Carmel Custard), Manida (Doll), Pabitin (Dangling Treats), Parol (Star Lantern), Planting Rice Is Never Fun song and dance, Pritong Saging (Fried Platanos), Sampaguita (Lei), and Sungka (Parlor Game). (SW)

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ED168331

FILIPINO AMERICANS: A PORTRAIT

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)

LOS ANGELES CITY SCHOOLS

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TABLE OF CONTENTS

	Page
Introduction: Filipino American	iv
Filipino American Population	1
Table 1. Filipino American Population in Relation to other Asian Americans	1
Table 2. Immigrants Admitted to U. S. (1974)	1
Table 3. Growth of Filipino American Population, 1920-1970 (U. S.)	2
Table 4. Growth of Filipino American Population, 1910-1970 (California)	2
Table 5. Population Distribution of Filipino American, 1970 (States with 10,000 or more)	2
Filipino Americans:	
The Beginnings	2
Early Immigrants	3
The Newcomers	4
American-Born Filipino Americans	5
Filipino American Culture	6
Pre-Hispanic Influences	6
Hispanic Influences	6
American Influences	7
Philippine Republic	7
The Republic of the Philippines: General Information	9

INTRODUCTION

Filipino American

Traditionally, the initial letter of the word Filipino is F when referring to the person, e.g., I am a Filipino. The same spelling is used when the word is used as an adjective, e.g., this is a Filipino costume.

Pilipino, with the initial letter p, refers to the Philippine national language. There is, however, a growing tendency among Filipino Americans to use Pilipino in all cases to more closely approximate the pronunciation of the word in the many Philippine languages and dialects.

FILIPINO AMERICAN POPULATION

Filipino Americans make up the fastest growing Asian American group in the United States today, fast approaching the half-million mark. They are the third largest Asian American group in the country, after the Japanese Americans and the Chinese Americans.

Table 1. Filipino American Population in Relation to Other Asian Americans

Asian Group	United States	California
Japanese	588,324	213,277
Chinese	431,583	170,419
Filipino	336,731	135,248
Korean	69,510	15,909
Samoans	(not classified separately)	(identified as part of "others" category)

Source: 1970 Census of Population, Bureau of the Census, Dept. Commerce

Immigration is the biggest source of this growth. Immigrant Filipinos make up more than half of all Americans of Filipino ancestry. The rate of Filipino immigration to the United States is the second highest among immigrants of all ethnic groups.

Table 2. Immigrants Admitted to U.S. (1974)

1.	Mexico	71,586
2.	Philippines	32,857
3.	Korea	28,028
4.	Cuba	18,929
5.	China (Taiwan)	18,056
6.	Italy	15,884
7.	Dominican Republic	15,680
8.	India	12,779
9.	Jamaica	12,408
10.	Portugal	11,302

Source: U.S. Immigration and Naturalization Service

FILIPINO AMERICAN POPULATION (cont.)

Growth of Filipino American population is best illustrated by Tables 3 and 4:

Table 3. Growth of Filipino American Population, 1920 - 1970 (U.S.)

1920	1940	1960	1970
5,603	125,000	176,310	336,731

Source: U.S. Bureau of the Census

Table 4. Growth of Filipino American Population , 1910 - 1970 (California)

1910	1920	1930	1940	1950	1960	1970
5	2,674	30,470	31,408	40,424	65,459	135,248

Source: U.S. Bureau of Census

More than two-thirds of all Filipino Americans live in the Pacific states of California, Hawaii, and Washington. California has the biggest concentration of Filipino Americans.

Table 5. Population Distribution of Filipino Americans, 1970 (States with 10,000 or more)

California	135,248
Hawaii	95,680
New York	14,045
Illinois	12,355
Washington	11,485

Source: U.S. Bureau of the Census

FILIPINO AMERICANS

The Beginnings

The Filipino American phenomenon began when the United States acquired the Philippines from Spain under the Treaty of Paris in 1898. According to treaty provisions, Filipinos became American nationals and, although ineligible for citizenship, gained unrestricted entry to the United States.

FILIPINO AMERICANS (cont.)

This new political status, coupled with American planters' needs for a new source of cheap labor, especially in California and Hawaii, were the most important factors in the eventual immigration of Filipino laborers to the United States. Japanese and Chinese immigration, which had provided the necessary field labor, was seriously being curtailed and eventually stopped altogether as a result of exclusion laws and other restrictive legislation. The Philippines, now a U.S. territory, became the new source of labor. The desire to seek economic relief from the widespread poverty and unemployment in the Philippines provided a strong motivation for Filipinos to come to the United States and fill the labor demands in the fields of California and Hawaii.

Early Immigrants

Agricultural needs in the United States and poverty, unemployment, and limited economic and social opportunities in the Philippines determined the characteristics of the Filipinos who made up the first waves of immigration to this country--rural, young, male, single, and either illiterate or semiliterate.

As the number of Filipino immigrants grew, they were increasingly viewed as economic and social threats in America and became victims of racist attacks and exclusion movements. Dreams of the good life in America dissolved in economic exploitation marked by long hours of stoop labor, low pay, miserable housing, migrant status, and isolation from normal family and community life.

Restrictive social and political conditions plagued Filipino immigrants as they did other immigrant groups. Filipinos were ineligible for citizenship. They could not own land, could not marry white persons, and were refused service in the "better" restaurants and entertainment areas. These and other restrictions

FILIPINO AMERICANS (cont.)

contributed to the social isolation of Filipinos, which, in turn, led to the development of a lifestyle viewed by many as socially reprehensible and morally decadent. For further explanation and historical perspective see Morales, R. F. Makibaka: The Pilipino American Struggle. Los Angeles: Mountainview Publishers, Inc., 1974. and Lasker, Bruno. Filipino Immigration. New York: Arno Press and the New York Times, 1969. This led to further social and political rejection and persecution.

These Old Timers, as the early immigrants are referred to in Filipino American communities, constitute a large sector of the poor among Filipino Americans today. Many are on welfare rolls and live in cheap hotels and boarding houses in the decaying downtown areas of Los Angeles, San Francisco, San Diego, Stockton, Seattle, Honolulu, and other cities. Many have nothing like the closely knit extended families they left behind when they left the Philippines to build a new future in America.

There were, however, Filipinos who came to the United States as pensionados, or government-sponsored scholars, who achieved their educational goals in American colleges and universities. When they completed their education and professional training, they returned to the Philippines and provided education and administrative leadership. Their number, however, was insignificant compared to the number of farm workers that came to this country.

The Newcomers

Filipino immigrants who came later, especially after the Republic of the Philippines became independent in 1946, were increasingly more highly educated and better trained professionally.

FILIPINO AMERICANS (cont.)

Since the 1950's when U.S. immigration laws gave preference to immigrants with training and skills needed in the country, the "brain drain" from the Philippines has intensified tremendously. As with the early immigrants, better economic, social, and political opportunities were the chief motivational factors in the newcomers' immigration to the United States.

Many newcomers are disillusioned by the lack of appropriate employment opportunities. Unacceptable Philippine professional credentials, a heavy accent, a willingness to take any job at lower pay because "It's better than nothing," a scarcity of jobs, and other factors help account for the prevalent unemployment and underemployment of Filipino newcomers.

Another problem the newcomers have to overcome is the negative stereotype created by earlier immigrants as cited in the books by Morales and Lasker. Negative stereotypes, however, are gradually being modified as more Filipino American professionals and other highly trained persons occupy responsible positions. Much still remains to be done to assure greater participation by Filipino Americans.

AMERICAN-BORN FILIPINO AMERICANS

A third highly recognizable group of Filipino Americans is made up of those who were born in the United States. Most have never been to the Philippines, do not speak their parents' and/or grandparents' Pilipino language, and know little about Filipino culture beyond food, artifacts, dances, and costumes. Many reject anything Filipino and do not want to be counted as Filipino Americans. The gap between the immigrant groups and the native-born is not merely generational but also cultural and linguistic. Often, this gap occasions serious

AMERICAN-BORN FILIPINO AMERICANS (cont.)

conflicts and lack of cooperation between these groups.

Many have made it to suburbia and are busy maintaining and enhancing their newly acquired affluence. Others, especially those on college and university campuses, are rediscovering their Filipino cultural roots and are actively organizing themselves to make their voices heard in the search for recognition of ethnic identity and for opportunities for all Filipino Americans equal to those of other fellow Americans.

FILIPINO AMERICAN CULTURE

Filipino American culture is a unique blend of Indian, Malayan, Indonesian, Chinese, Spanish, American and indigenous Filipino cultural elements.

Pre-Hispanic Influences (Pre-History to 1521):

Filipino culture antedated Spanish colonial rule by hundreds of years. Pre-Hispanic Filipino ancestors had a culture originating from Indonesian and Malayan sources and influenced by the civilizations of India, China, Japan, and Arabia. This blend of cultures constituted the base that determined the later Filipinization of Catholicism, of American forms of democratic government and educational and economic systems, and of other foreign influences.

Hispanic Influences (1521 - 1898):

Ferdinand Magellan discovered the Philippines in the name of Spain in 1521. The islands then were not a nation but consisted of independent, and often warring, barangays or settlements. The islands were named in honor of Philip II, King of Spain, and for more than three centuries were a Spanish colony governed by the Viceroy of Mexico. Spanish influences are evident in almost all aspects of Filipino and Filipino American cultures. Filipinos are predominantly Catholic and have Spanish names. Filipino languages and dialects borrow generously from

FILIPINO AMERICAN CULTURE (cont.)

the Spanish language, and Spanish is one of the official languages in the Philippines, along with Pilipino itself (based on Tagalog) and English. Filipinos share many common customs and traditions with Spaniards, Mexicans, and other peoples of former Spanish colonies.

American Influences (1898 - Present):

Almost immediately after the Philippines became a territory of the United States in 1898, Filipinos felt the influences of American teachers and educational methods, American political and economic systems, the English language, the American press, and not the least, the Hollywood movies.

The experiences in America of Filipino immigrants and American-born Filipino Americans add another dimension to American influences on Filipino American culture.

Today, English is one of the official languages in the Philippines and is the medium of instruction in Philippine schools from the third grade through high school and college and university education. The American presence is still very much felt in the Philippines today in American business investments, in American technical, economic, and educational aid, and in American military bases. This heavy American orientation among Filipinos plays a very important role in the Filipinos' desire to come to America by preference to any other country.

Philippine Republic (1946 - Present):

In 1946, the Republic of the Philippines was created. Nationalistic movements grew, and Filipinization of many aspects of Philippine life was intensified.

Pilipino, the Filipino national language based on Tagalog, attained greater importance and wider use in official communication, in business transactions, and

FILIPINO AMERICAN CULTURE (cont.)

in political and social life. There has been a renaissance of Filipino cultural traditions. School curricula have been modified, adapting formerly American-oriented offerings to Filipino cultural, and social traditions and to Filipino economic and political realities.

President Ferdinand E. Marcos declared martial law in the Philippines in September, 1972. The same condition exists today. Social, economic, and political difficulties in the Philippines continue to "push" Filipinos to the United States.

THE REPUBLIC OF THE PHILIPPINES: GENERAL INFORMATION

Area: Consists of 7,100 islands with a total land area of 115,070 square miles.

Capital: Quezon City

Population: 42,000,000

Official Languages: Pilipino (based on Tagalog, a Filipino Language), English and Spanish.

Number of Native Languages and Dialects: More than 87.

Religion: Predominantly Catholic. Other Christian denominations and Islam are strong and growing religious minorities.

Government: National Republic. Under martial law since September, 1972.

Educational System:

Educational Ladder:

Elementary School - 6 years
Most children begin schooling at the age of 7 without any nursery school or kindergarten experience. Many children of elementary school age do not attend school despite compulsory school law.

High School - 4 years
Most public high schools charge tuition. Most youth of high-school age are out of school.

Higher Education - similar to U.S. system.

Medium of Instruction:

Grades 1 & 2: Local vernacular English, separate subject.

Grade 3: English becomes the medium of instruction; local vernacular used as auxiliary language.

Grades 4 through university English

FILIPINOS IN THE UNITED STATES

A HISTORICAL PERSPECTIVE [1]

1898 — The Philippines became a territory of the United States under the Treaty of Paris at the end of the Spanish-American War. This ended over three centuries of Spanish colonial rule in the Philippines.

Almost immediately, American type schools were organized for Filipino children and adults in the pacified areas. American soldiers were the first American teachers and English was the medium of instruction. Curriculum content was American oriented.

1899 — Outbreak of the War of Philippine Independence, also referred to as the Philippine-American war or the Philippine Insurrection. Filipinos battled the Americans and lost.

1901 — U.S. Army Transport, the Thomas, took 600 American teachers to the Philippines--henceforth known as *Thomasites*.

1902 — Filipinos surrendered to the Americans. War of Philippine Independence ended.

1906 — U.S. Congress declared that all naturalization laws would be applied to Filipinos including the first congressional naturalization law of 1790 stipulating that U.S. citizenship be conferred only on "free white persons". Filipinos were ineligible for U.S. citizenship, but owed allegiance to the U.S.

1906 - 1907 — Filipino labor recruited by the Hawaiian Sugar Planters' Association. Filipinos became the new source of cheap labor after the Japanese and Chinese, who had provided the necessary labor, were barred from further immigration to the U.S. Recruits had to be single, young, and illiterate. First batch of laborers consisted of about 138 men, 20 women and two children.

1909 — 33,273 Filipinos migrated to Hawaii. However, 1910 census figures show only five Filipinos in California.

1916 — Filipino labor joined cotton pickers in the Imperial Valley of California, and by 1920, there were 2,674 Filipinos in the state.

1924 — Immigration Act passed excluding Japanese and Chinese from immigrating to the United States. Large numbers of Filipinos came to Hawaii and the U.S. mainland to work as field laborers.

1927 - 1932 — Peak arrivals of Filipino laborers despite the fact that the Hawaiian Sugar Planters' Association no longer provided free transportation to recruit laborers.

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[1] Adapted from Rolando A. Santos, "Filipino Americans: A Resource Guide for Teachers," (Chula Vista, California: Sweet Union High School District August, 1975.)

FILIPINOS IN THE UNITED STATES (cont.)

1928 Congressman Richard Welch and Senator Hiram Johnson, both of California, introduced House Bill 13900 in Congress to bar Filipinos from entering the U. S. This was declared unconstitutional because, according to the Treaty of Paris, Filipinos were legally "nationals" and not aliens.

Failure of the Welch and Johnson bill convinced leaders of the exclusion movement to try another strategy. Desire for independence had intensified in the Philippines by the 1920's. The new strategy was to advocate independence for the Philippines which would automatically confer alien status to Filipinos and their entry into the U. S.

Anti-Filipino riot in Yakima, Washington.
As the depression approached and competition for jobs increased, anti-Filipino feelings intensified.

1929 Anti-Filipino riot in Exeter, California.

1930 Anti-Filipino riot in Watsonville and Stockton, California.

Argument against Filipinos:
Economic - Labor groups claimed that Filipinos were unfair competition.
Social - Patriotic groups claimed that Filipinos were unassimilable and would pollute the white race.

1931 Filipinos, who had served in the U. S. Navy, Marine Corps, Naval Auxiliary Service or Coast Guard and had been honorably discharged after three years of service, could become U. S. citizens.

1934 Anti-Filipino riot, Salinas, California.

Tydings-McDuffie Act established the Philippine Commonwealth government under the protection of the U. S. This Act is sometimes referred to as the Filipino Exclusion Act because it declared Filipinos aliens and restricted their entry to Hawaii and the U. S. to fifty persons per year.

This Act, however, did not totally satisfy the exclusionists. They wanted Filipino immigration to the U. S. completely stopped and those already in the U. S. deported to the Philippines.

1935 Repatriation Bill signed by Pres. Franklin D. Roosevelt. Bill offered free transportation to Filipinos who would return to the Philippines. Those who returned could not come back to the U. S. except under the quota system. Few Filipinos took advantage of the offer.

1939 Anti-Filipino riot, Lake County, California.

1940 Nationality Act passed enabling Filipino immigrants to the U. S. to become citizens through naturalization.

FILIPINOS IN THE UNITED STATES (cont.)

1941 Japan attacked the Philippines.

1942 Filipinos in the U. S. were drafted into the U. S. Armed Forces. Formed the U. S. Filipino Battalion in San Luis Obispo join Gen. Douglas McArthur in liberating the Philippines from the Japanese.

1942 - 1944 Philippine Commonwealth government in exile in Washington during the Japanese occupation of the Philippines.

1944 - 1945 Philippines liberated from the Japanese by U. S. troops.

Philippine Commonwealth government reestablished in Manila.

1945 Restrictive legislation prohibiting land ownership and the purchase of lands by Orientals who were not U. S. citizens repealed in California.

1946 U. S. granted independence to the Philippines.

American citizenship extended to Filipino residents of the U. S. who were born in the Philippines and entered the U. S. before 1934.

Filipino immigration quota increased from 50 to 100.

Last batch of laborers came to Hawaii - about 6,000. After that, Filipinos came under the new category of immigrants, many of them professionals.

1948 Restrictive legislation pertaining to California's marriage laws which had prohibited marriages between Caucasians and persons of Negro, Mongolian, or Malayan origin was repealed.

Local laws barring Filipinos and other minority groups from the better restaurants, places of entertainment were repealed during the post-WW II years.

1952 McCarran-Walter Act, reaffirming the 1924 national origins quota system, left the 100-person quota unchanged but preference was given to those immigrants possessing skills and training needed in the U. S. "Brain Drain" intensified.

1965 Immigration Act (Public Law 89-236, 79 Statute 911) allocated 74% of each country's 20,000 annual visas to the kin of American citizens and permanent residents.

1965 - 1968 Immigration Act fully implemented.

FILIPINOS IN THE UNITED STATES (cont.)

1972 President Ferdinand E. Marcos declared Martial Law in the Philippines. Political refugees now seek haven in the U. S.

1974 California Senate Bill 1870, authored by San Francisco Senator Milton Marks, passed. Bill requires every state agency and department to categorize Filipinos as Filipinos in all statistical tabulations of minority groups. Previously, they were counted as "Spanish surnamed," "Asian American," or "Others."

HARVEST FESTIVAL

TEACHER'S RESOURCE GUIDE FOR POSTER

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
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HARVEST FESTIVAL
PISTA NG ANIHAN

BACKGROUND

Pista

Filipino hospitality is traditional and at no time is it more in evidence than at *pista* time. *Pista* is a derivative of the Spanish word *fiesta*, meaning celebration.

From the busy modern city to the neighborhood barrio, *pistas* are popular events in the Philippines. Anniversaries, holidays, baptisms, and other special occasions are celebrated with a festival. Widely celebrated festivals are the Santa Cruzan and the *Pista Ng Anihan*.

Fiestas in the Philippines serve three major functions: (1) the religious function is the fulfillment of the community's obligation to its patron saint; (2) the social function is to provide an occasion for the renewal of community and kinship ties, the reinforcement of status and prestige, and the renewal of the system of reciprocal obligations; and (3) the economic function is to provide occasion for commerce and market.

Pista Ng Anihan

Pista Ng Anihan is celebrated in many Philippine towns on May 15 in conjunction with the feast day of San Isidro, the patron of farmers.* It is also a day set aside by farmers and townspeople for a bountiful harvest. Other patron saints are honored in different regions in the same way. There are two harvest seasons in the Philippines, one in May and the other in November.

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* "RP Fiestas, Festivals," The Times Journal. October 27 - November 2, 1974.

BACKGROUND (cont.)

Arches made of bamboo, coconut fronds, and colorful paper streamers decorate the streets, the town *plaza* or square, and the church. In some towns, windows and doors of homes are decorated with ears of corn, coconuts, vegetables, fruits, and other farm products.

Abundant quantities of food are prepared in most homes. Invitations are not needed for guests to visit the homes and to partake of the sumptuous feasts. Friends and strangers alike are welcomed. Guests come from near and far. Often, people go from one home to another to sample the food.

Eve of the *Pista*

The celebration begins at noon of the preceding day of the festival. Church bells ring, firecrackers burst, and a walking band of musicians liven up the town with their music. Games of basketball, volleyball, and softball are played by local teams against visiting teams from other towns. In the late afternoon, a parade marches down the principal streets of the town, usually to the martial music of the local high-school band. Church services are held after the parade.

In the evening, a public dance is held on an open public terrace in the town *plaza*. Music is provided by local or out-of-town orchestras.

Traditionally, the Fiesta Queen, her consort, and their court are chosen and crowned at this occasion. The royal court presides over all festivities. Amateur contests in dancing, singing, and speaking as well as traditional religious plays, are often held at this time. These activities on the eve of the festival day serve to whet the appetite for the festival day itself.

BACKGROUND (cont.)

Festival Day

The day of the *pista* begins very early, usually before dawn, when it is still dark and chilly. The townsfolk wake up to the ringing of the church bells, the howling of the dogs, the crowing of the cocks, and the music of the walking band. Religious services and final food preparations occupy the people during the morning. Outside the church and the town *plaza*, sidewalk vendors do brisk business selling *bibingka*, or rice cakes, *puto*, or a variety of pound cake, ice cream, fried and boiled bananas and sweet potatoes, boiled and roasted corn on the cob, *salabat*, or ginger tea, and balloons.

After religious services and breakfast, track and field events familiar to American children are held. Native sports like cock-fighting, catching greased pigs, climbing greased poles, or the native game called *sipa*, a variation of shuttlecock are played.

The games end by noon. Church bells ring again and the band resumes its serenade. Tables are set for a buffet feast of *litson* or roasted pig served with *atsara*, or pickled green papaya, chicken *apritada*, or fried chicken with potatoes and green pepper, *morkon*, or stuffed rolled beef, *bibingka*, *letse plan*, or egg custard, *lumpia*, or egg rolls, *adobo*, or marinated pork or chicken, *pansit*, or noodles, chicken salad, and other delicacies. Cokes, beer, and local *tuba*, or coconut toddy are the favorite drinks.

After the meal, more games are played. Many people prefer to sit on their front porches or on park benches, or take leisurely walks around the town.

BACKGROUND (cont.)

The Religious Procession

Everyone looks forward to the religious procession which takes place in the evening. The entire population turns out dressed in their most colorful attire and walks through the principal streets of the town. The statue of San Isidro is carried through the town. People sing hymns, carry lighted candles, and pray. Others line up on both sides of the streets, perch on branches of trees, stand on their porches, or sit on rooftops of downtown stores to watch the procession.

In towns where windows and doors are decorated with farm products, there is a mad scramble of people for these products at the end of the procession.

THE POSTER

Title Translation

Pista - Pilipino derivative of the Spanish word *fiesta*, meaning feast or celebration.

Nang - Pilipino word meaning of, correctly spelled *Ng*, but pronounced *Nang*.

Anihan - Pilipino word for harvest.

Description (see attached outline of poster which indicates the numbers)

1 Banana plants grow in profusion in the Philppines. Bananas are eaten in many ways in the islands.

2 *Anahaw* is a bushy plant with leaves similar to those of a palm tree and are used for weaving mats.

3 Bamboo is widely used plant in the Philippines, e.g., structural framing, furniture, artifacts, candlesticks, kitchen gadgets, baskets, mats, musical instruments, and poles for dancing. The young, tender shoots are eaten.

4. The man and woman in native dress are dancing the *tinikling*, or bamboo dance of the Philippines. The man is wearing the *kamisa tsino* shirt made of cotton. The woman is wearing a *kimona*, or blouse, and *patadyong*, or wrap around skirt.

5 The man wearing the finely embroidered blue and white *kamisa tsino* shirt and blue kerchief is holding one end of the bamboo poles being clapped for the dancers.

6 The other end of the poles are being clapped by a woman whose back and barefeet can be partially seen.

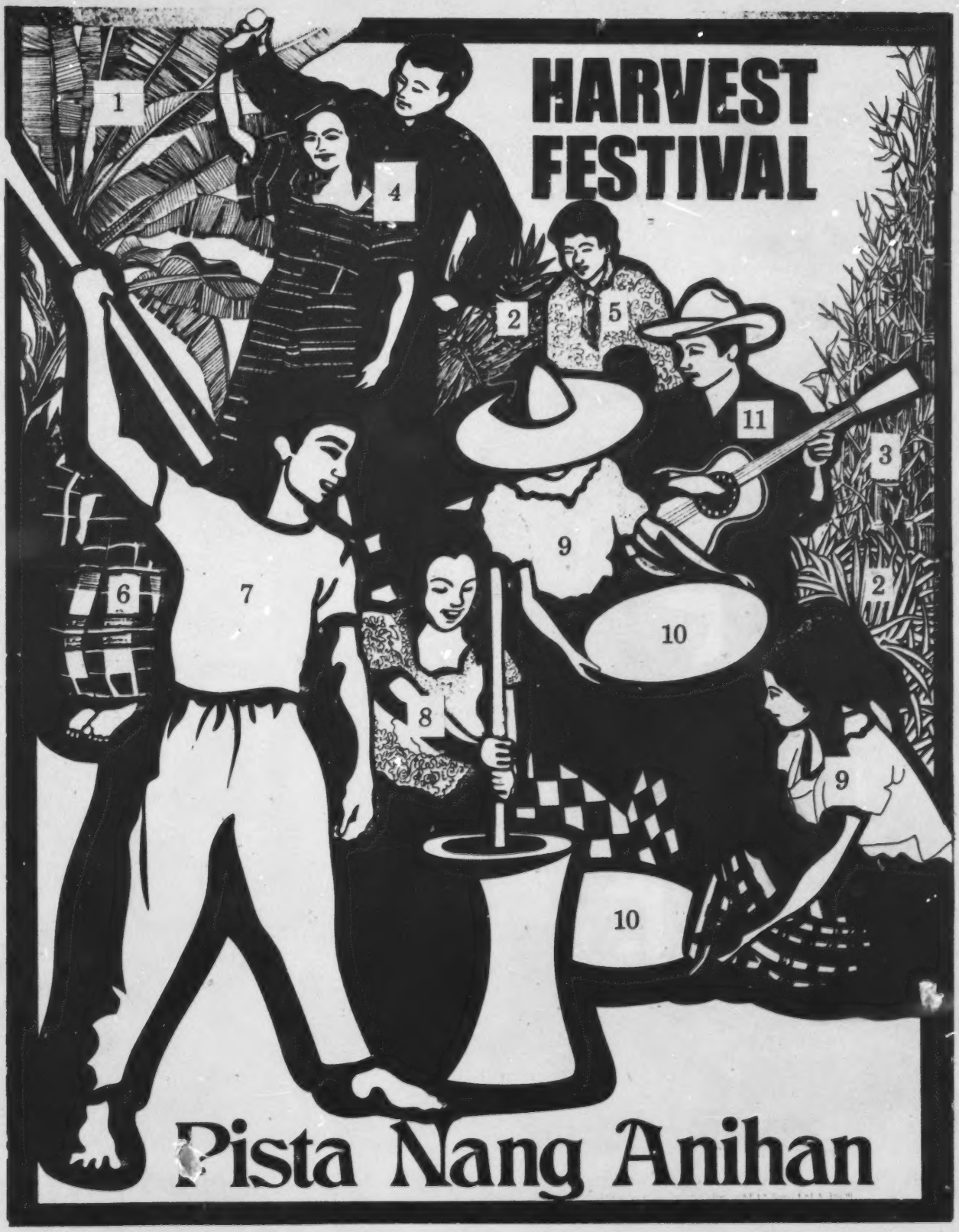
7 The barefoot man wearing the everyday work clothes is holding the *pambayo*, a wooden pestle.

8 The woman next to him is stirring the rice as he pounds it in a *lusong bayuhan*, or hollow log mortar. This is a popular way of husking rice.

9 The woman are winnowing the rice. They are wearing finely embroidered *kimona* and *patadyong*. A contrasting fabric is usually worn over the skirt. The woman standing is wearing a *salakot*, or hat woven with palm leaves for protection from the sun.

10 The winnowing baskets which the women are using are woven from bamboo slats.

11 The man playing the guitar is wearing the *Barong Tagalog*, or embroidered shirt. The type of hat he is wearing is usally made of palm leaves.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Pista Nang Anihan

TINIKLING OR BAMBOO DANCE

BACKGROUND

The *Tinikling* Dance is uniquely Filipino in essence. It is performed at many occasions and is in demand as a cultural contribution at schools, organizations, and festivities. It originated from the days of the early harvest and was named after the *Tikling* bird, native to the Philippines. The birds are always around during the rice harvest to eat the unguarded rice.

The *Tikling* is a rail; a precocial, large, slender wading bird structurally related to the crane, but has a short tail and short rounded wings. It usually has very long toes that enables it to run on the soft mud of swamps. The Filipino *Tikling* is olive brown with black spots on top and black and white bars underneath.

The dancers represent the birds and the clappers try to catch them between the bamboo poles. In reality, the dance serves two purposes: entertainment of harvesters during resting periods as well as to frighten away the birds.

During this season, the children also join the activities. From early years they are taught to like group work and to offer help freely to friends and neighbors.

SUGGESTED ACTIVITIES

- Have Filipino children and parents wear native costumes.
- Have children and parents bring Filipino artifacts.
- Decorate the room with paper streamers, banana leaves, coconuts, and bamboo poles.

SUGGESTED ACTIVITIES (cont.)

- Learn the *Tinikling* dance. Kazan, Carmencita Y. Tinikling, K. B. H. Productions, 1972 record album.
- Refer to *Bibingka* (Rice Cake), Filipino Cultural Lesson, KEYS Project, 1975.
- Refer to *Pritong Saging* (Fried Platanos), Filipino Cultural Lesson, KEYS Project, 1975.
- Refer to *Pabitin* (Dangling Treats), Filipino Cultural Lesson, KEYS Project, 1975.

REFERENCE

David-Perez, Enriqueta. Recipes of the Philippines. Philippines: Zone Printing Company, Inc., 1973.

THE MONKEY AND THE TURTLE

TEACHER'S RESOURCE GUIDE FOR FILMSTRIP

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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The script for the filmstrip and the teacher's resource guide were written by Marilou S. Polistico. Eddie Costales illustrated the filmstrip. The Filipino Planning Committee, K.E.Y.S. Project, approved the script, teacher's guide, and filmstrip.

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THE MONKEY AND THE TURTLE

(A Filipino Folktale)

Teacher's Resource Guide for Filmstrip

PURPOSE

- Folktales reflect the culture of a people. They express values, beliefs, and attitudes. The purpose of introducing The Monkey and the Turtle folktale is to increase cultural awareness and understanding of the social patterns and values of the Filipinos.
- Every culture has a set of values. Some values are more dominant in one culture than in another. It is the emphasis placed on a value that makes one society different from another.
- The Monkey and the Turtle features the concept of reciprocity, which is a very important value in Filipino culture. Traditionally, every Filipino is expected to practice *utang na loób* (debt of gratitude). Failure to conform to this expectation causes moral indignation. The transgressor may lose face and honor. In some cases, a misfortune is considered to be an appropriate consequence.
- The Monkey and the Turtle also expresses the impropriety of selfishness.

HOW TO USE THE FILMSTRIP AND GUIDE

- The Monkey and the Turtle may be introduced as a Filipino folktale.
- The filmstrip may be shown first for entertainment. It is accompanied by bilingual tapes, one in English and Pilipino, and the other in English and Ilokano.
- Show the filmstrip without the tapes, and have students provide the dialogue for the folktale.

HOW TO USE THE FILMSTRIP AND GUIDE (cont.)

- Have students illustrate the folktale.
- Ask students to retell the folktale in sequential order.
- Use the tape to extend a lesson on contractions.
- Encourage creative dramatics through role playing, use of puppets, and/or by staging a play.
- Point out the ethnic elements, such as the tropical island setting of story, the *bolo* (knife), and the banana plant in the different stages of growth.
- Inferences about values can be developed.
- Develop appreciation for the rich and varied cultural heritage of the Filipino American.
- Students may be made aware that there are similarities and differences in all cultures.

INTRODUCTION

Many cultures have influenced Filipino folktales. They have been enriched by contacts with Indonesia, Malaysia, India, China, Japan, Arabia, Spain, and the United States. The Philippines was a colony of Spain for 300 years and a territory of the United States for 50 years; therefore, the two countries have notably left their mark on Filipino culture. Filipino culture is a blend of the East and the West.

Folktales serve as mediums of instruction in ethics. In Filipino folktales the values emphasized are piety, perseverance, constancy, and innocence. The values censured are vanity, ingratitude, envy, greed, cruelty, revenge, pride, inhospitality, disobedience, obstinacy, and arrogance.[1]

The Monkey and the Turtle is a story of a monkey who betrays his friendship with a turtle. It tells how the clever and oppressed turtle outwits the selfish, ungrateful, and dishonorable monkey. The following proverb exemplifies the moral of the folktale:

Ang utang na loób magpakáliít man,
Utang at utang din kahít mabayaran,
Sa pakitang loób at tapát na damay,
Ay walang salaping sukat máitimbang.

(A favor, no matter how small, is a debt we must never forget, since no amount of money can ever fully repay it.)

---

[1]Fansler, Dean S. Filipino Popular Tales. Folklore Associates, Inc., 1965. Page x

CULTURAL COMPREHENSION

1. Who were the two friends in the story?

   Why were these animals chosen to represent the characters?

   Most Filipino animal stories include either a monkey or a reptile, or both.

2. What did the two friends find?

   Why was the banana plant lying on the ground?

   The banana is a staple food of the Philippines.

   Typhoons are common in the Philippines. They sometimes cause extensive floods and widespread destruction of crops, including bananas.

3. What did the two friends do with the banana plant?

   Sharing is encouraged in the Filipino culture. It is considered a highly desirable virtue.

   Sharing connotes hospitality. Filipinos are well known for their hospitality. For instance, a visitor to a home is almost always offered refreshments. If he does not partake of the refreshments, the visitor displeases the host. If the host does not offer refreshments, the visitor is disappointed. Another example of hospitality is that a guest is given the best room in the house and is served the best food and drink. A guest can always expect the very best that his host can offer. The host would not hesitate to borrow or incur debt in order to be able to show hospitality.

CULTURAL COMPREHENSION (cont.)

4. Which part of the banana plant did the monkey want?

Why did he want it?

Why did the monkey's half of the banana plant die? Why didn't the turtle's half die?

The lower part of the plant with the roots will grow into another plant.

The banana plant bears only one bunch of fruit when it is about a year old, and then it dies. But the suckers grow into fruit-bearing plants.

5. Why did the turtle ask the monkey to pick the bananas?

What would the monkey get if he picked the turtle's bananas?

Did the monkey give the turtle any bananas? Why not?

The monkey was an ingrate. He did not comply with his part of the bargain. The turtle was willing to share his bananas with the monkey. In return, the monkey was obligated to give the turtle some bananas to eat too. But the monkey ate all the bananas. In doing so, he violated the concept of reciprocity or *utang na loób*.

When someone does a favor for you in the Filipino culture, you are morally bound to repay that favor. Failure to repay the *utang na loób* labels you as *walang hiya* (lacking in shame or shameless), and you are no longer socially acceptable. A *walang hiya* is not worthy of company, trust, or confidence.

Utang na loób reciprocity plays an important role in Philippine society. Gratitude is ingrained in the Filipino family. Children are expected to be eternally grateful to their parents. This fosters strong emotional ties.

CULTURAL COMPREHENSION (cont.)

Utang na loob is not confined to family members. It also extends to friends and associates. This feeling of obligation which develops when one does a favor for another has greatly influenced social interaction.

The monkey was selfish. He has no *utang na loob*. Therefore he is a *walang hiya*. Such behavior is in bad taste, and the guilty person is ostracized. Calling a person a *walang hiya* is the worst insult in some regions of the Philippines.

6. What did the turtle do to the monkey to punish him?
   Why did the turtle punish the monkey?
   According to Filipino values, the monkey deserved to be punished because he did not fulfill his obligation of reciprocity. The turtle had a right to seek revenge. Filipino culture sanctions misfortune for those who fail to repay a debt of gratitude.

7. What are the three threats the monkey made to the turtle?

8. How did the turtle trick the monkey?
   The turtle is the physically weaker animal. However, he is clever. He deceives the monkey by bluffing.

9. Which character in the story do you like best? Why?

10. Why do you think the turtle had the right to punish the monkey? Why not?

11. Why do you think the monkey had the right to hurt the turtle? Why not?

CULTURAL COMPREHENSION (cont.)

12. Why did you like the ending of the story? Why not?

How would you have liked the story to end?

13. What other folktale do you know that is like this one? How is it similar?

How does this folktale compare to other folktales, e.g., The Tarbaby and the Rabbit or the Tibetan story of The Story of the Tortoise and the Monkey[2]

---

[2]Hume, Carswell Lotta. Favorite Children's Stories from China and Tibet. Charles E. Tuttle Company, 1962. Page 39

SUGGESTED ACTIVITIES

- Refer to *Pritong Saging* (Fried Platanos), Filipino Cultural Lesson, K.E.Y.S. Project, 1975.
- Refer to Bananas, Multicultural Lesson, K.E.Y.S. Project, 1977.
- Compare The Monkey and the Turtle with other folktales.
- Refer to Comprehension Unit 3, The Monkey and the Turtle, K.E.Y.S. Project, 1977.

RICE HARVEST

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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RICE HARVEST

Teacher's Resource Guide for Booklet

PURPOSE

- Rice Harvest was developed to provide information about one aspect of the production of rice, a staple food preferred by most Filipino Americans, most other Asian Americans, and popular among other Americans.

USE OF THE *PILIPINO* AND *ILOKANO* LANGUAGES

- Rice Harvest is also printed in *Pilipino*, the national language of the Philippines, and in *Ilokano*, another Filipino language. *Pilipino* is a language based on another Filipino language--*Tagalog*. To all intents and purposes, *Pilipino* and *Tagalog* are the same language.

- *Pilipino* (*Tagalog*) and *Ilokano* were chosen for Rice Harvest because most Filipino Americans have either *Tagalog* or *Ilokano* in their backgrounds.

HOW TO USE THE BOOK

- Rice Harvest can be read first in English to the children.
- Since there are two rice harvest seasons in the Philippines--May and November--the teacher might like to read this story during either of these months.
- The teacher can tell the story to the children, using the illustrations in the book for reference.
- A bilingual or preferably a trilingual aide can be asked to read the *Pilipino* and/or *Ilokano* version. In the absence of such an aide, parents may be invited to read the non-English versions. Older children may also be asked to read the story to themselves or to younger children.

HOW TO USE THE BOOK (cont.)

- Children can retell the story in their own words, using the illustrations in the book.
- The book can be checked out for the parents to help them reinforce what the child has learned in school, or they may add to the story for the child.
- The book can be an English language lesson for the parents.

INTRODUCTION

Rice is the most common food in the Philippines and has been a leading crop in the islands for thousands of years. *Palay*, as this staple crop is called in *Pilipino*, the Philippine national language, is produced in every region of the country.

There are two different methods of *palay* cultivation in the Philippines --upland and lowland. "Upland *palay* is raised without dikes of any kind and no water is ponded on the fields; lowland *palay*, by contrast, is raised in fields which are diked for the purpose of impounding water."[1] Rainfall and irrigation provide the water.

The work of planting, which includes seeding, plowing, transplanting, and weeding, is back-breaking, tedious, and time-consuming, as suggested by this verse of a well-known *Tagalog* song:

Planting rice is never fun,
Bent from morn till set of sun,
Cannot stand and cannot sit,
Cannot rest for a little bit.

"A second peak labor demand occurs at harvest season when harvesting, hauling, stacking, threshing, and winnowing must be accomplished in a period of a few weeks."[2]

---

[1]Robert E. Huke, Shadows on the Land, (Manila: Bookmark, 1963), p. 213.

[2]*Ibid*, p. 232.

BACKGROUND

Cover The rice grains pictured are several times the actual size. They are ready for harvest four months after the seedlings are transplanted to the rice field. They are not ready for eating because they are still unhusked. *Anihan* is the *Pilipino (Tagalog)* word meaning rice harvest. *Pinagani Iti Pagay* is the *Ilokano* translation for rice harvest.

Page 5 In the foreground, the rooster heralds the dawn by crowing on a bamboo fence. For most farmers, the rooster is their "alarm clock." Maria and Pedro are typical Filipino names--part of the legacy of more than three centuries of Spanish colonial rule in the Philippines. The sunrise, the thatched house, the rice field, the coconut palms, the rooster, and the bamboo fence make up a typical Filipino farm scene.

Page 7 Most rural homes in the Philippines are constructed with thatch, bamboo, and wood. In the hot and humid climate of the islands, this type of construction is very practical. The homes are cool retreats from the heat. Most farmers are poor, and this type of house is inexpensive and can be built quickly with the help of neighbors. In this picture, Pedro is shown holding a bamboo pole used for balancing two cans of water on his shoulders. Water is usually fetched from a nearby well or river. Maria is feeding the chickens, which are usually not cooped up but allowed the run of the fields. Rural children are usually barefooted. The ladder serves as a stairway to the house, which is elevated from the ground. The house is elevated on wooden posts to provide airiness, space for storage of rice, corn, or other grains, and for animal shelter, and protection from termites and wild animals.

BACKGROUND (cont.)

Page 9 The family sits on the floor while eating breakfast. The floor is usually made of bamboo slats or hand-hewn lumber polished with age and use. The people eat with their hands. Silverware is seldom used, and then only for serving. The food is served family-style on the table. In the background, over the mother's left shoulder, is a section for stacking pillows and blankets. In most rural homes, the living room or the kitchen serves as the bedroom at night. There is usually a separate bedroom for the parents.

Page 11 Maria is wrapping fried fish and boiled rice in banana leaves. Fresh banana leaves are brittle and break when folded; therefore, before wrapping, the leaves are warmed over the stove to make them pliable. Pedro is taking down the scythe, which is usually hung on the wall when not in use. The scythe is one kind of tool used for harvesting rice. On the wall, to Pedro's left, is a winnowing basket made of woven bamboo slats.

At the extreme right of the picture is a rolled-up mat, usually of woven straw, that is unrolled on the floor at night to serve as a bed for one or more persons.

Page 13 The grains are ripe and ready for harvest. Ripe grains are golden and full. The panicle is full of grain and bent over. Maria and Pedro are riding a *carabao* (water buffalo)--the Filipino beast of burden. The *carabao* is used for transportation and for pulling plows, sleds, carts, and other equipment. In the absence of tractors and other mechanized tools, the *carabao* is the Filipino farmer's indispensable ally. The picture shows the *carabao* pulling a sled con-

BACKGROUND (cont.)

structed of branches. No nails are used. Strips of rattan or ropes made of hemp are used to tie the pieces of wood together.

Straw hats provide protection from the sun. Father has a *bolo* (machete-type cutting tool) on his right hip.

Page 15 The farmer in the foreground is cutting the rice stalks with a scythe. The other farmer, in the background, is balancing two bundles of harvested rice stalks on his shoulders. He will stack the stalks for drying.

Page 17 When the stalks are dry, the grains are threshed by hitting them on a log. The separated grains scatter, and Mother is sweeping them into a mound with a broom made of the midribs of coconut palm leaves. In the background, another farmer is using another method of threshing. He is stamping on the dried stalks on an elevated platform. The separated grains fall on mats or canvas on the ground. These grains are then dried still more.

Page 19 Mother and Father are pounding the dried grains to separate the husks from the rice. Heavy wooden pestles and a hollow log mortar are used. The products of this process are clean rice, called *bigas (Tagalog/ Pilipino)*, husks, and rice bran.

Unhusked rice is called *palay*; husked or clean rice is called *bigas*; and cooked rice is called *kanin*.

BACKGROUND (cont.)

Page 21 After pounding, the grains are winnowed by being tossed into the air. The husks are blown away by the breezes and the clean rice falls on the mats below. The rice is now ready for cooking or storing.

Page 23 The mat is unrolled on the floor and the pillows and blankets taken from their place in the corner of the room. The beds are made. Mosquito nets are usually hung over the bedding for protection against mosquitoes.

SUGGESTED ACTIVITIES

- Refer to "Planting Rice is Never Fun," Filipino Cultural Lesson, K.E.Y.S. Project, 1975.
- Have pupils simulate rice pounding, using sand for rice, a bucket for mortar, and dowels for pestles. Start with one child pounding, then two alternating beats, then three, etc. This is an excellent activity for rhythm and coordination.
- Compare different types of rice grains, i.e., long-grain, short-grain, and sweet rice.
- Compare different types of flours, i.e., rice flour, wheat flour, buckwheat flour, and soy bean flour.

A SPECIAL CHRISTMAS

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S. PROJECT
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LOS ANGELES CITY SCHOOLS

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A SPECIAL CHRISTMAS

Teacher's Resource Guide for Booklet

PURPOSE

- A Special Christmas takes you to a world of Christmas lanterns. It focuses on the colorful and picturesque Christmas traditions of Filipino Americans. This booklet is intended to promote understanding and appreciation of the cultural heritage of the Filipino American.

USE OF THE PILIPINO AND ILOKANO LANGUAGES

- A Special Christmas is also printed in Pilipino, the national language of the Philippines, and in Ilokano, a major Filipino dialect. Pilipino is based on Tagalog, another major Filipino dialect, to which it is virtually identical.
- Pilipino and Ilokano were chosen for A Special Christmas because many Filipino Americans have one of these languages in their backgrounds.

HOW TO USE THE BOOK

- A Special Christmas may be read first in English to the children.
- The teacher can narrate the story to the children, using as reference the the illustrations in the book.
- A bilingual or a trilingual aide can be asked to read the Pilipino and/or Ilokano versions to non-English speaking students. If such an aide is not available, parents may be invited to read the non-English version.
- Older children can read the story themselves.
- Older children can read the story to younger children.
- Children can retell the story in their own words, using the illustrations from the book.

HOW TO USE THE BOOK (cont.)

- The book can be checked out for the parents to help them reinforce what the child has learned at school. Parents can also elaborate on the story by referring to their own experiences.
- The book is appropriate as an English language lesson for parents, as well.
- The taped trilingual version may be used:
  - . by the teacher for a group-type listening activity
  - . by individual children, by small groups at the listening center, or as an independent follow-up activity.

INTRODUCTION

Christmas season in the Philippines is a long one--a total of 22 days. It is ushered in on December 16 by the *Misa de Gallo* (pre-dawn mass) and ends on January 6 with the pageant of the Three Kings. The pre-dawn masses are celebrated for nine consecutive days from December 16 to December 24. They are held at four o'clock in the morning and therefore referred to as the Rooster Masses because of the crowing of cocks at dawn.

Christmas traditions found in the Philippines include the Filipino Christmas star lantern, *Misa de Gallo* (pre-dawn mass), *Media Noche* (Christmas eve midnight supper), *Mano Po Ninong* (paying respects to godparents), *Villancicos* (Christmas carols), and the *Belen* (nativity tableau). Other practices like family reunions, visiting friends, partying, feasting, and exchanging of gifts are just like those observed in many parts of the world. Unique Christmas festivities in the Philippines blend with the international aspects of the celebration.

BACKGROUND

Cover

The *paról* (Christmas Lantern) is the symbol of Filipino Christmas. It is intended to express the Christmas spirit of love and generosity. It is prominently displayed in homes and stores all over the country.

The art of lantern making was introduced by either the Chinese or the Japanese. The lanterns are made of bamboo strips and tissue or rice paper. They vary in shapes, sizes, and design. They can be simple or elaborate. Most popular is the five-pointed star of Bethlehem design, a mark of the Spanish influence in the Philippines.

On the face of the lantern are the words *MALIGAYANG PASKO*, which mean Merry Christmas. A bulb or candle is placed in the lantern to light it up.

Lantern festivals are held as part of the Christmas celebration. Giant lanterns can cost several hundred dollars and often need a generator to light them. Prizes are awarded to the most original and artistic Christmas lanterns.

Page 5

Traditional

Filipino families have a great sense of solidarity. Interdependency between the generations is stressed. An extended family shares the home. Grandparents play an influential role. It is common to see grandparents closely interacting with their grandchildren. While the parents

Modification

While an extended family sharing the home remains the rule, the trend is toward the nuclear family. Family ties are kept strong and continued respect for elders is fostered.

BACKGROUND (cont.)

Traditional	Modification
are at work, the grandparents assume the responsibility for child rearing.	
In this illustration, Carlos and Gloria (common Filipino names, from the Spanish) are with their grandparents.	Western clothes are worn.
Grandfather wears a *polo barong*, which is a short-sleeved version of the *Barong Tagalog* (national dress shirt for Filipino men). The *polo barong* is preferred for informal occasions.	
The *Barong Tagalog* is an embroidered shirt that can be made of *piña* (pineapple fiber), *jusi* (banana silk), or *ramie* (grass fiber). It can have either long or short sleeves and is worn over the pants.	

BACKGROUND (cont.)

	Traditional	Modification
	Grandmother wears a *kimona*-- a loose blouse over a wrap around plaid skirt, called *saya*.	
Page 7	In addition to the *paról*, Filipinos have Christmas trees, usually pine trees from Baguio (the summer capital of the Philippines). This feature of the celebration has been adopted from the United States.	The *paról* is not prevalent. It is not available commercially and only a few Filipino Americans know how to make it. Therefore, Christmas trees dominate the festivities instead of the *paról*.
	Decorations are likewise a combination of native and Western influences. Christmas ornaments made of coconut leaves hang side by side with tinsel, spangles, and lights.	Because coconut leaves are hard to get, these decorations are rarely used.
	Another familiar scene is the *Belen* (nativity tableau) depicting the infant Jesus in a manger surrounded by Mary, Joseph, the Three Kings bearing gifts, shepherds with their flocks, and hovering angels. And above the nativity	The *Belen* is still displayed in most homes. However, this practice is more widespread in the Philippines.

BACKGROUND (cont.)

	Traditional	Modification
	is the star of Bethlehem.	
	The children take part in decorating the Christmas tree and setting up the *Belen*.	The children actively participate in preparing for Christmas.
Page 9	Caroling is considered one of the delights of the Christmas season, and is a popular custom among adults as well as children. From home to home, carolers are accompanied on the guitar or by a *rondalla* (string band) as they sing favorite Christmas songs.	Caroling here is limited to homes of relatives and friends.
	Carlos is carrying a lighted *paról*, while others in the group shake rattlers and maracas. Rattlers are made of flattened bottle caps strung together with wire. Maracas are made of empty coconut shells filled with small stones.	Caroling here is accompanied by Western musical instruments. The carolers generally do not carry a *paról*.

BACKGROUND (cont.)

	Traditional	Modification
	When the caroling is over, the carolers are sometimes given money or invited in for refreshments, or both.	
Page 11	Midnight mass is celebrated on Christmas eve.	Midnight mass is also observed by Filipino American families.
	Carlos, his father, and his grandfather wear the embroidered *jusi Barong Tagalog*. There are two kinds of *Barong Tagalog*. The heavily embroidered, long-sleeved *piña* or *jusi Barong Tagalog* is acceptable for formal affairs when worn with tuxedo trousers. The short-sleeved *ramie polo barong* with very little embroidery is popular for the office and for informal occasions.	As is true in the Philippines, women here put on their *ternos* (modern Filipina dress) and the men continue with the *Barong Tagalog* for dress-up affairs and other special events.
	Gloria and the women of the family are dresscd in *ternos*. Gloria has on a long silk gown with a delicately embroidered	Everyday dress is Westernized for families here, but sometimes the men use the short-sleeved *polo barong* during the summer months.

BACKGROUND (cont.)

	Traditional	Modification
	piña top. The mother is wearing a one-piece satin gown. Both gowns feature huge, elaborate butterfly sleeves. The grandmother is wearing a two-piece gown with the *pañuelo* (neckpiece) and full, dropped sleeves. Grandmother is also wearing an embroidered *piña* veil.	
Page 13	After attending the midnight mass on Christmas Eve, Carlos and Gloria do not retire. They stay up for the *media noche* (midnight supper) with the rest of the family and guests. The party may last for hours.	The sumptuous *media noche* is a tradition observed to this day by Filipino American families. Here again, the party lasts well into early morning hours.
	The special dishes prepared are *arroz a la valenciana* (rice a la valenciana), *jamon en dulce* (sugar ham), *embutido* (meat loaf), *rellenong manok* (chicken with	Hostesses also provide American entrees to accommodate the taste of a variety of guests. Ingredients for authentic native dishes are available here from

BACKGROUND (cont.)

	Traditional	Modification
	pork stuffing), *pansit bihon guisado* (stewed noodles sauteed with garlic and onions, with cut-up pork, chicken, shrimp, and vegetables), *queso de bola* (cheese), fresh *lumpia*, and fried *lumpia* (egg rolls). Dessert includes *bibingka* (rice cakes) and *letse plan* (caramel custard).	Philippine food markets. However, they are expensive, and this gives rise to experimentation with substitutes that can be obtained locally--occasionally resulting in new versions of old recipes.
	Philippines cuisine has been influenced by that of the Chinese, the Japanese, the Spanish, and the Americans.	
	Serving trays made of monkey-pod wood or acacia are used for the holiday fare.	
Page 15	In addition to placing presents beneath the Christmas tree, it is also a Filipino custom to place Christmas presents on children's beds while they are asleep. When they awake, the presents are the first thing the children see.	Placing Christmas presents on the beds of sleeping children, as well as under the Christmas tree, continues to be a Filipino American custom.

BACKGROUND (cont.)

	Traditional	Modification
	The lamp in the picture is a Capiz shell lamp. Capiz shell is a natural ocean pearl shell. When cut to size and leaded, it resembles a fine stained glass window. Capiz shells vary in shape. They are noted for their translucency and iridescence and are therefore much in demand.	Capiz shell lamps remain a popular decoration here.
Page 17	Children are showered with *aguinaldos* (gifts) at Christmas time when they visit their many godparents. The picture on this page depicts a treasured custom: Before receiving the *aguinaldo*, the child says, "*Mano po Ninong*," which means, "Let me kiss your hand, godfather." The child kisses the back of the hand. This is a sign of the deep-rooted	

BACKGROUND (cont.)

	Traditional	Modification
	respect for elders. After this, the child gets the presents.	
	The role of godparents in the Filipino family is highly significant. Through baptismal rites, they become surrogate parents who, in the event of parental death or disability, assume the rearing of the children.	Godparents are still a vital part of the kinship group of the Filipino American child. *Mano po Ninong* goes on as it has in the Philippines.
Page 19	Christmas Day, December 25, is time for a family reunion, and for a feast befitting the occasion.	Filipino Americans get together on this day, but the gathering are not so large because many of their relatives live in the Philippines.
	While the party is in progress, the roasting of a *litson* (suckling pig) takes place. To prepare the pig for roasting, the pig is cut open and its organs and entrails are removed. Boiling water is poured through the inside for a thorough rinse. The bristles are scraped away.	Roasting of a *litson* is carried on the true tradition. Because of the gourmet appeal of *litson*, it remains a popular main dish for many social functions.

BACKGROUND (cont.)

Traditional	Modification
Then the pig is drained and stuffed with tamarind, celery or banana leaves. The stuffing will not be eaten, but it is needed to maintain the pig's shape. Next, a bamboo pole is pushed into the body from the rectal end, coming out through the mouth. This pole is mounted on fulcrums and then rotated slowly over live coals. For about four hours, the spit is turned by hand until the skin is roasted a crisp brown and the meat is white and tender.	
While the pig is being roasted, it is basted with salt and water from a pail. This is done with a long pole with split banana leaves at the end. When the *litson* is nearly cooked, lard is substituted for the salt and water. The *litson* is served with liver sauce.	

BACKGROUND (cont.)

	Traditional	Modification
Page 21	*Sungka* is a favorite parlor game. It is played on a boat-shaped monkeypod board called a *sungkahan*. At each end of the *sungkahan* is a big rounded well, called an *ina* (large well). Between the two *ina* are a total of fourteen smaller rounded wells, seven on each side. These smaller wells are *bahay* (houses). Ninety-eight shells or pebbles are used as tokens. At the start of the game, there are seven token in each of the fourteen wells. The object of the game is to accumulate as many tokens as you can in your *ina* in accordance with the rules of the game. Strategy is a key element. Yo-yo is extremely popular. Many children become skillful with the yo-yo and can perform various stunts. The yo-yos are very fancy.	Few Filipino American children know how to play *sungka*. They're more familiar with such games as Monopoly or Password.

BACKGROUND (cont.)

	Traditional	Modification
Page 23	Grandmother in her rocking chair, surrounded by her grandchildren, is a familiar scene. Storytelling time strengthens the emotional bond between them.	Filipino American children who are fortunate enough to have their grandparents living here cherish the relationship with them. They enjoy listening to their grandparents tell stories.

SUGGESTED ACTIVITIES

- Refer to *Paról* (Star Lantern), Filipino Cultural Lesson, KEYS Project, 1974.
- Refer to *Letse Plan* (Caramel Custard), Filipino Cultural Lesson, KEYS Project, 1976.
- Refer to *Sungka* (Parlor Game), Filipino Cultural Lesson, KEYS Project, 1976.
- Compare the celebration of Christmas in the Philippines with that of the United States.
- Learn the Pilipino version of "Jingle Bells."
- Display the *Barong Tagalog* and the *terno*.
- Do a comparative study of the national attire of the different Asian groups.
- Explain the role of godparents in the Filipino family.
- Describe the roasting of the *litson*.
- Encourage students to share whatever additional information they may have on Christmas traditions in the Philippines.
- Have students play with the yo-yo.

FILIPINO CULTURAL LESSON

ACTIVITY

BIBINGKA (RICE CAKE)

CONCEPTS AND/OR SKILLS

Measurement	Bake
Cream	Taste
Pour	Texture
Mix	Smell

MATERIALS

1/2 cup butter or margarine (1 cube)
2 cups sugar
4 eggs
1 tablespoon vanilla
1 (13 oz.) can evaporated milk
1/2 canful of water
1 package (1 lb.) *mochiko* (sweet rice flour)
3 teaspoons baking powder
1 (4 oz.) package shredded coconut
9 x 13-inch casserole pan
Large mixing bowl
Wooden spoon
Oven

PROCEDURE

1. Cream butter or margarine.
2. Add sugar and cream again.
3. Add eggs, one at a time and mix.
4. Add vanilla, evaporated milk, and water and mix well.
5. Add *mochiko* and baking powder and mix well.
6. Mix in shredded coconut.
7. Pour into casserole pan.
8. Bake at 350° for 50 minutes to an hour or until golden brown. (If glass casserole, reduce to 325°.)
9. Cool before cutting.

SUGGESTED ACTIVITIES

Bibingka may be topped with brown sugar, grated white cheese, or *panocha* (raw sugar).

ADDITIONAL INFORMATION

Bibingka originated around 1896 on the island of Luzon.

Bibingka was developed as a special dish for the purpose of celebrating the chief crop of this island. Sidewalk vendors line the streets to sell *bibingka* during festivals.

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JINGLE BELLS (PILIPINO)

Jingle bells, Jingle bells
Jingle all the way
Oh, what fun it is to ride
On a one-horse open sleigh.

Kling kling kling, klang klang klang
Anóng tuwá't sayá,
Oh, kayó'y tumugtóg na't
Kamí ay kakanta! Hey!

FILIPINO CULTURAL LESSON

ACTIVITY

LETSE PLAN (CARAMEL CUSTARD)

CONCEPTS AND/OR SKILLS

Sensory experiences of taste, smell, and texture
Measurement
Stir
Bake
Cool

MATERIALS

Letse Plan

10 egg yolks
1 can - 13 fl. oz. evaporated milk
1 can - 14 oz. condensed milk
1 teaspoon vanilla extract
1/4 teaspoon lemon extract

Caramelized Sugar

1/2 cup sugar
1/2 cup water
Round metal cake pan 9 1/2 x 1 3/4-inches

PROCEDURE

1. Beat the egg yolks.
2. Add the evaporated milk, condensed milk, vanilla extract, and the lemon extract.
3. Mix thoroughly and set aside.
4. Mix sugar and water in round metal cake pan 9 1/2 x 1 3/4 inches.
5. Boil for about 20 minutes.
6. When sugar turns brown, begin to stir. Continue to stir until golden brown.
7. Let syrup cool for 1 minute.
8. Pour the *letse plan* mixture over the caramelized sugar.
9. Bake at 325° for 35 minutes or until golden brown.

ADDITIONAL INFORMATION

Letse plan is a favorite dessert. It is frequently served at parties.

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FILIPINO CULTURAL LESSON

ACTIVITY *MANIKÀ* (DOLL)

CONCEPTS AND/OR SKILLS

Shapes	Scraps
Colors	Trace
Stripes	Cut
Pattern	Glue

MATERIALS

12 fl. oz. plastic bottle (dishwashing liquid)
1 1/2-inch styrofoam ball
5 pipe cleaners
felt or fabric scraps
scissors
primary pencil
black yarn
muslin or white fabric scraps
glue
masking tape
binding tape
patterns
miscellaneous material for facial features

PROCEDURE

1. Remove bottle cap.
2. Take 5 pipe cleaners, hold them together horizontally, and twist end to end to make one unit.
3. Tape the ends of the pipe cleaners with masking tape.
4. Tape the pipe cleaners two inches from the top of the plastic bottle with binding tape to form the arms.
5. Bend the ends of the pipe cleaners to form the hand
6. Trace the blouse pattern on fabric scraps and cut.
7. Trace the skirt pattern on two pieces of fabric scraps and cut.
8. Trace the rectangular *alampay* pattern on the same fabric as that of the skirt and cut.
9. Trace the stripe pattern on four pieces of fabric scraps and cut.
10. Trace the scarf pattern on muslin or white fabric scraps and cut.
11. Glue two stripes to the front and two stripes to the back of the skirt.
12. Place the front and the back of the skirt on the bottle and glue.

FILIPINO CULTURAL LESSON
Manikà (Doll)

PROCEDURE (CONT.)

13. Put the blouse over the bottle and glue the underarm seams.
14. Glue the sides of the blouse.
15. Throw the *alampay* over the left shoulder and glue it at the shoulder.
16. Twist the styrofoam ball into the mouth of the bottle.
17. Create facial features.
18. Cut 5-inch strands of black yarn and glue for hair.
19. Tie the scarf under the chin.

SUGGESTED ACTIVITIES

Refer to A Special Christmas booklet, KEYS Project, 1977.

Refer to Harvest Festival poster, KEYS Project, 1974.

Have Filipino children share their native costumes with the class.

Invite Filipino parents to talk to the class about different Filipino costumes.

ADDITIONAL INFORMATION

In the Philippines, as in other countries, many of the dolls are costume dolls, dancing dolls, or occupational dolls. This doll is dressed as a country girl. She is wearing a *kimona* (loose blouse) over a *saya* (skirt). An *alampay* made of the same material as the skirt is thrown over the left shoulder. She uses a bandana tied under the chin. Sometimes, she also uses a *salakot* (hat made of palm leaves), in addition to the bandana, for protection either from the sun or the rain.

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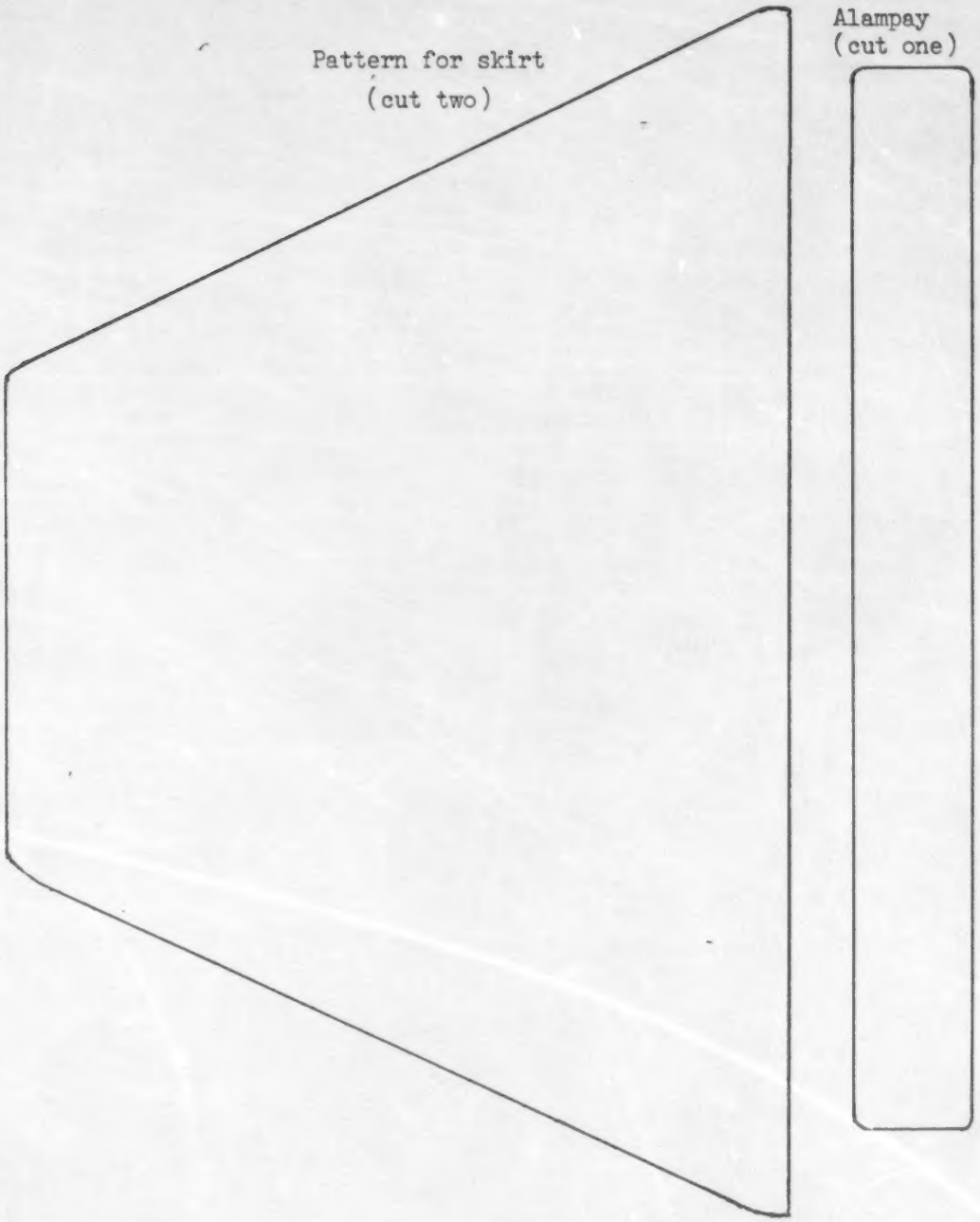
FILIPINO CULTURAL LESSON
Manikà (Doll)



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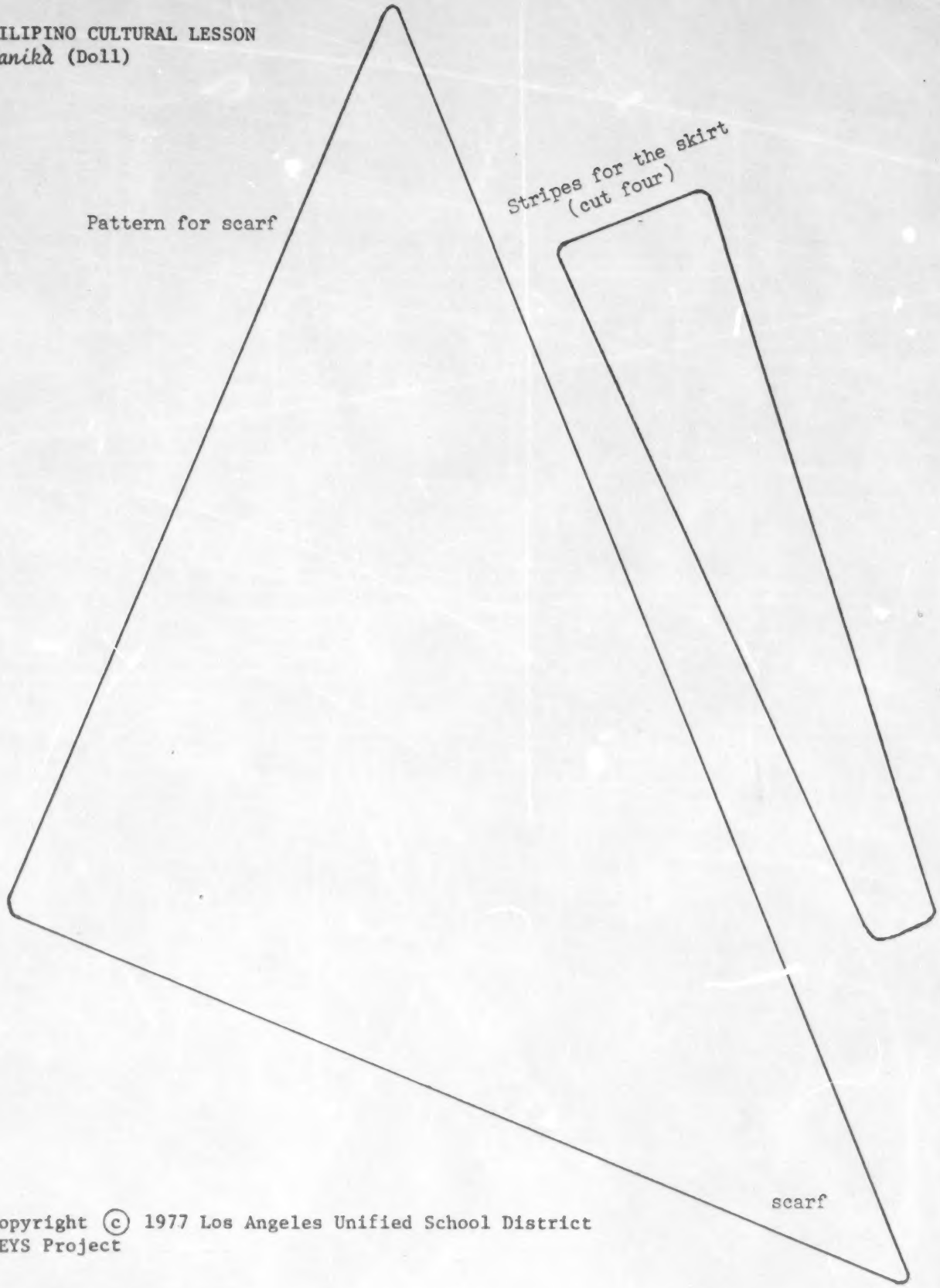
FILIPINO CULTURAL LESSON
Manikà (Doll)



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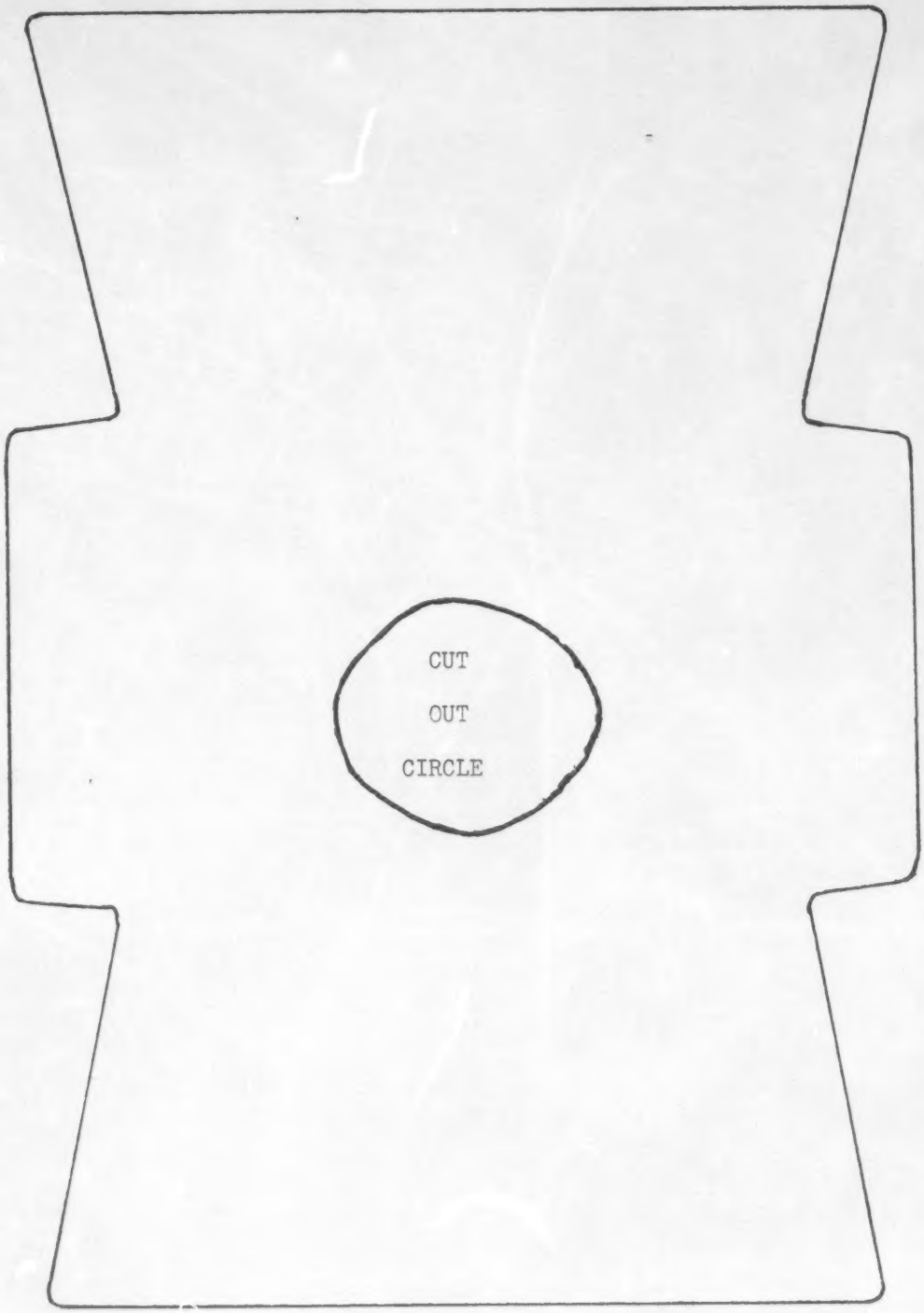
FILIPINO CULTURAL LESSON
Manikà (Doll)

Pattern for blouse



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FILIPINO CULTURAL LESSON

ACTIVITY

PABITIN (DANGLING TREATS)

CONCEPTS AND/OR SKILLS

Tie	Gross motor development
Knot	Measurement
Pull	Shorter
Longer	

MATERIALS

Long pole or doweling
Thread cut in various lengths
Small favors (wrapped candy, wrapped fruit, wrapped toy, etc.)

PROCEDURE

1. Tie each favor to one end of the thread.
2. Tie the opposite end of the thread to the pole separately.
3. Have two adults hold up the pole, one at each end.
4. Have small groups of children line up beside the pole.
5. At a given signal, *isa* (one), *dalawa* (two), *tatlo* (three), children reach for favors and pull them off the pole while the adults move the pole up and down.
6. Repeat Steps 4 and 5 with each group.

SUGGESTED ACTIVITIES

Have music of the Philippines playing in the background.

Before beginning the game, set a limit to the number of treats for each child.

ADDITIONAL INFORMATION

The *pabitin* is a trellis-like construction made of bamboo from which different favors are hung. The trellis is alternately lowered and raised, and the children try to grab the favors.

The *pabitin* is used during the Santacruzan Festival which is celebrated in the various regions of the Philippines during the month of May. The *pabitin* can be compared to the Mexican *piñata*. It has the same fun-loving attraction for children of all ages. The *pabitin* is of Spanish influence. It can be constructed in various ways.

REFERENCE

United States Committee for UNICEF, United Nations. Hi Neighbor, Island Issue Book 7. New York: Hastings House Publishers, 1964, pp. 18-19.

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FILIPINO CULTURAL LESSON

ACTIVITY

PARÓL (STAR LANTERN)

CONCEPTS AND/OR SKILLS

Star	Draw
Lantern	Cut
Index finger	Wrap
Glue	Streamers or tassels
Five points	Cover

MATERIALS

Colored tissue cut into 2-inch squares
Star pattern
Cardboard, tagboard, or heavy construction paper
Glue
Streamers or tassels of yarn or paper strips

PROCEDURE

1. Draw star pattern on heavy paper.
2. Cut out star.
3. Wrap colored tissue square around index finger.
4. Dip in glue.
5. Glue tissue paper along edges of the star.
6. Staple streamers or tassels to each of the two bottom points.
7. Add a loop of yarn or string to the top point for hanging.

SUGGESTED ACTIVITIES

All the five points of the star lantern may be decorated with tassels. The entire surface of the star can also be decorated.

Various types of scrap material can be used to decorate the star, i.e., tinsel, rickrack, and sequins.

ADDITIONAL INFORMATION

The Filipino Christmas star lantern came into being during the time the Philippines was under Spanish rule. It symbolizes the star of Bethlehem. It is the custom for families to display this star at Christmas time. The star is hung on the window or on the porch as a sign of welcome. Some towns have lantern displays and lantern parades, and prizes are awarded for the most beautiful lanterns.

The star lantern is traditionally three dimensional with the frame made of bamboo. Where bamboo is not readily available, skewer sticks or strips of cardboard can be used. The ends of each of the five points are tied with string or thin wire. The covering may be of any translucent material of any color. Streamers or tassels of any color decorate the two bottom points of the star. The rest of the star may be decorated in any manner. Originally, a candle was anchored inside for lighting.

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PLANTING RICE IS NEVER FUN

MAGTANIM AY DI BIRO

Philippine Folk Song, UNICEF
Adapted by KEYS Project

Plant - ing rice is nev - er fun, Bent from morn till set of

Mag - ta - nim hin - di bi - ro, Mag - ha - pong na - ka - yu -

sun, Can - not stand and can - not sit, Can - not rest a lit - tle

ko, 'Di na - man ma - ka - u - po 'Di na - man ma- ka - ta-

bit! Plant - ing rice is no fun, Bent from morn till set of

yo. Mag - ta - nim di bi - ro, Mag - ha - pong na - ka - yu-

sun, Can-not stand, can-not sit, Can-not rest a lit - tle bit.

ko, 'Di na - man ma - kau po, 'Di na - man ma - ka - ta - yo.

Los Angeles City Schools
KEYS Project, 1975

FILIPINO CULTURAL LESSON

ACTIVITY

MAGTANIM (PLANTING RICE IS NO FUN)

MATERIAL

Planting Rice Folk Song, KEYS Project, 1975

CONCEPTS AND/OR SKILLS

Right
Left
Bend
Back
Planting
Line
Step movements

BASIC MOVEMENTS

While carrying an imaginary basket in the left arm, hold imaginary rice seedlings in left hand and bend down from waist. While remaining in a bent position, take a rice seedling with the right hand from the left hand and execute the planting motion with the right hand. Continue in this manner.

STARTING POSITION

Line(s) of 6 to 8 children facing front

DANCE

Measures	Movements
1-3	Begin at left and plant, plant, plant, plant to the right
3-5	Take one step back and repeat plant, plant, plant. plant to the left
5-7	Bend to left, bend to right
7-9	Bend to left, bend to right
9-11	Plant, plant, plant, plant to the right
11-13	Take one step back and repeat plant, plant, plant, plant to the left
13-15	Bend to left, bend to right
15-17	Bend to left, bend to right (repeat from measure 1)
	(Turn around at end of song.)

ADDITIONAL INFORMATION

The planting of rice is back-breaking work. Farmers and their families, bare-footed, plant the rice seedlings in muddy, irrigated fields. To help them through their work, and to give it meaning, they sing *Magtanim Di Biro* accompanied by guitar music played by friends.

1975 Los Angles City Schools
KEYS Project

FILIPINO CULTURAL LESSON

ACTIVITY

PRITONG SAGING (FRIED PLATANOS)

CONCEPTS AND/OR SKILLS

Peel	Bake
Slice	Taste
Sprinkle	Texture
Fry	

MATERIALS

(Tasting experience for 30 students)
5 ripe, yellow platanos
1/2 cup oil
1/2 cup sugar
Electric skillet
Spatula
Paper towels
Knife
Cutting board

PROCEDURE

1. Peel platanos.
2. Slice lengthwise into thirds.
3. Cut these slices in half.
4. Pre-heat oil at 350°.
5. Fry about 3 minutes on each side or until golden brown.
6. Remove from oil and drain on paper towels.
7. Sprinkle lightly with granulated sugar.

SUGGESTED ACTIVITIES

Other ways to cook platanos:

Turon--Cut platanos in half crosswise, sprinkle with brown sugar, wrap in thick *won ton* (noodle) skin, and fry until golden brown.

Maruya--Mash six platanos, add 1/2 cup flour, one tablespoon sugar, and one small can evaporated milk. Mix together. Fry like pancakes.

Nilagang Saba--Boiled Platanos--boil platanos unpeeled. Boil for about 20 minutes. Serve hot with sugar.

ADDITIONAL INFORMATION

There are different varieties of bananas in the Philippines--the *lakatan*, the *latundan*, and the *saba*. The *saba* is the platano. Platano is a staple food of the Philippines as are rice, corn and *cassava* root.

Pritong saging is served for *merienda* which is as traditional in the Philippines as the four o'clock tea is in England.

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FILIPINO CULTURAL LESSON

ACTIVITY

SAMPAGUITA (LEI or GARLAND)

CONCEPTS AND/OR SKILLS

Thread	Small muscle coordination
String	Eye-hand coordination
Pinch	Shapes
Fold	White
Tie	Green

MATERIALS

Tapestry needle
36-inch length white thread
White tissue paper cut into 2-inch squares
White crepe paper cut into 1 1/2-inch squares
Green tissue paper cut into 3 x 4-inch rectangles
Clear or white drinking straws cut into 1/2-inch lengths
Scissors

PROCEDURE

1. Thread tapestry needle and make a large knot at one end.
2. Layer one square of crepe paper over tissue square and string through the center.
3. Pinch papers to make flower-like form.
4. String 1/2-inch length of straw.
5. Repeat until the *sampaguita* is almost completed.
6. Fold green tissue in half lengthwise and cut with scissors to form blade-like green petals with a point on one end.
7. String several green blade-shaped petals.
8. Tie ends of strings to make a *sampaguita*.
9. Wear around the neck with green petals hanging downward in front.

ADDITIONAL INFORMATION

The *sampaguita* plant and the *ilang-ilang* tree thrive abundantly in the Philippines. The *sampaguita* grows low on the ground. It blooms perennially especially in the southern Tagalog region and in the provinces north of Manila. The *sampaguita* flower is white with six tiny petals about the size of a dime, and is very fragrant. It is the national flower of the Philippines.

The *ilang-ilang* tree is tall with branches of small leaves which grow very close to the tops. The flowers are composed of elongated green petals with the fragrance of an expensive perfume.

The leis made from the *sampaguita* and *ilang-ilang* are often made in 2, 3, or 4 strands. The *sampaguita* leis are very popular and are sold by sidewalk vendors. The *sampaguita* has many uses; to welcome visitors from foreign countries, to embellish sacred statuary as a gesture of reverence, to win the heart of a loved one or just simply around your neck.

Another flower that is similar to the *sampaguita* is the *kampuput*.

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FILIPINO CULTURAL LESSON

ACTIVITY — *SUNGKA* (PARLOR GAME)

CONCEPTS AND/OR SKILLS

Add	Pick Up
Right	Distribute
Left	Scoop
Opponent	Drop
Well	Empty
To land	Around

OBJECT OF THE GAME — To accumulate as many beans as possible in the *ina* (large well) for each player

DEFINITION OF TERMS

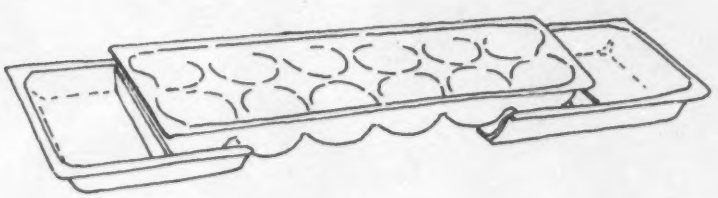
1. A *bahay* (small well) is one of twelve wells. Each player has six wells on his side.
2. The *ina* (large well) is the large well on either end of the egg carton. The player's *ina* is on his left side.
3. *Sungkahan* is the board used for playing *sungka*.

MATERIALS

Egg Carton
Scissors
Glue
36 large kidney beans

(How To Make A *Sungkahan*)

1. Cut off the top of the egg carton.
2. Cut the egg carton top in half.
3. Cut off the lock piece of the egg carton.
4. Cut the lock piece in half.
5. Glue the half of the lock piece to the short side of the egg carton to form a wall.
6. Glue the half of the egg carton top to each short side of the egg carton, leaving 3-inches out to form the large well.



PLAYERS — Two

FILIPINO CULTURAL LESSON
Sungka (Parlor Game)

RULES

1. The players sit on opposite sides of the *sungkahar*.
2. Distribute the beans by putting three beans in each *bahay*.
3. Both players start the game at the same time. Each player picks up all the beans from any of the six *bahay* on his side.
4. Each player moves toward the left of the *sungkahan*, dropping one bean into each *bahay* he passes. If there are enough beans, he also drops a bean into his *ina* and into his opponent's *bahay* (but never in the opponent's *ina*).
5. The players continue to pick up beans from the *bahay*, if the last bean lands into a *bahay* with bean(s). They pick up all the beans and they drop one bean in each *bahay* and own *ina*, as they go clockwise around the *sungkahan*.
6. If the player's last bean lands in his own *ina*, he gets another turn. He picks up all the beans from any of his own six *bahay* and continues to play.
7. When a player drops the last bean into an empty *bahay*, he has to stop playing. He resumes playing when his opponent also makes a dead move by dropping the last bean into an empty *bahay*.
8. When a player resumes playing, after losing his turn, he always starts by picking up all the beans from any of his own six *bahay*. Then he repeats rule no. 4.
9. The game is over when one player does not have any beans left on his side of the *sungkahan*.
10. The other player who still has beans left on his side of the *sungkahan* includes these beans in his *ina*.
11. The winner is determined by who has the most beans in his *ina*.

SUGGESTED ACTIVITIES

The game can be played with a *sungka* board made of wood instead of an egg carton.

Refer to A Special Christmas booklet, KEYS Project, 1976.

Refer to A Special Christmas Teacher's Resource Guide for Booklet, KEYS Project, 1976.

ADDITIONAL INFORMATION

Sungka is a popular parlor game in the Philippines. It is played on a *sungkahan* that has fourteen small rounded wells arranged in two rows of seven wells each. There are also two large wells on each end of the *sungkahan*. The game is played with shells. Ninety-eight shells are used as tokens.

The rules of the game have been modified for primary children.

REFERENCES

Description of Games Played in the Philippines. Philippines: Bureau of Public Schools, 1948. This is a bulletin issued by the Bureau of Public Schools.

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